

TO "FOLLOW THE GIRL" IS AN IMPOSSIBILITY,
YET THE SHOW PLEASES; MORE THAN JUST FUNNY

In the NEW YORK THEATRES

LILLIAN
ROSE,
"SEVENTEEN,"
BOOTH.

FRANK
LONGREN
"THE GIPSY TRAIL,"
REAR.

AL
JORDAN
"SINBAD,"
WINTER GARD.



EFFIE ELLER, "THE GIPSY TRAIL."

'Gipsy Trail,' Though Hurt by Ticket Speculators, Is Going on the Road.

NEW YORK, March 23.—Miss Rose, who has been the star of the "Gipsy Trail" at the Booth theatre, is going on the road. The play is billed as "A Musical Comedy in Three Acts," an announcement one dares to doubt after having witnessed it. Rather, one would be tempted to prefer to it as "A delectable, amusing, and lively play, and the last word in stage settings."

Producers have long since passed the point wherein a plot is necessary on which to hang three acts, a happy conclusion, and a finale of some kind. If plot there be, then one might condense it as follows:

Alfred Vanderveer, mastermind of the temporary financial straits as Albert Vanderveer, falls in love with Gladys Niles, "the girl," whose father is a banker and broker also in financial difficulty. Each believes the other to be rich. The climax develops the facts that both have made secret investments which have gained them most beautifully. The real miracle is achieved—love triumphs and the audience—it was over then.

The final entertainment.

Having disposed of the plot, let us take a glimpse at the actual entertainment.

Greenery, Alfred's business friend, and Miss Mercedes Lawrence, playing Edwina Blake and known as "Teddy," provide the actual motive power on which the play is run.

Back to the plot. Today is vivacious and pretty and both are good dancers. Aside from George L. Baker, who plays the part of William Tell, proprietor of "Come on In," and Ernestine Miers, who does one of those dances suggestive of "John the Baptist," there is very little left to discuss.

"There's Always One You Can't Forget" is the song hit, although the "Swing Song," "Honeycomb Land," and "Woman, Wine and Jazz" are all well received.

Yes, the show is well dressed, but as far as the female members are concerned, not overly graceful. But why be so particular? Musical

comedies are manufactured to make the tired business man forget profiting for the time being, and permit the ladies to gather new ideas as to coiffures and—lingerie.

Speculators Hurt Good Show.

No better illustration of the malign influence of the ticket speculator in New York over the destinies of plays produced in local theatres has been afforded for months than in the case of the "Gipsy Trail," which closed at the Plymouth last Saturday night after a run of about three months.

It is a fortunate thing for theatres in other cities that this place will be taken on the road, because it is one of the sweetest and most wholesome comedies that has been produced in several seasons.

Despite the undeniable appeal of the piece, despite even the fact that everyone who saw it was sure to recommend it to his friends that they also see it, the production was not particularly profitable, and during the last two weeks of its engagement it failed to draw a profit.

It is a sad commentary on New York's dramatic taste that half a dozen plays of less merit were packing the houses at every performance without a single show of the Plymouth, and it is to the everlasting credit of Arthur Hopkins, who produced the "Gipsy Trail," that he refused to let the speculators' boycott bring him to terms. All seats were on sale at the box office at all times, but the constant and insidious "knocking" of the speculators, who could see profit in forcing the sale of tickets to less meritorious productions, caused the demand to fall far short of the deserts of the play.

A Pair of Good Ones.

Incidentally, the "Gipsy Trail" has its most one of the best child mothers and one of the best child audiences in years. Miss Effie Ellier, who plays the part of the little sister, "Grandmother," who will be best remembered by players of former generations as Hazel Kirke, from 1919 to 1922, and as Cordelia to Edwin Forrest Lear, gives a most delightful impersonation of a 28th century grandmother. Her costumes are extremely tasteful and her interpretation of the old woman who had not forgotten that she was once a girl could not be improved upon.

Frank Longren, who plays the only kid brother in the same cast, is only 11 years old. He has been acting, however, since he was seven, and carries off a very hard part without the slightest trace of self-consciousness or that bumpiness which so often mars the efforts of children who appear from time to time.

Young Frank is entitled to a special mention because he has reversed the usual order of dramatic success and deserted the movies, in which he got his start about four years ago, for the spoken drama, in which he seems destined to become increasingly prominent.

Another "Child Wonder."

Speaking of the portrayal of child parts brings one naturally to consider the work which Lillian Rose is now doing as Jane, the ten-year-old villain in Booth Tarkington's happy little comedy, "Seventeen," which is now running at the Booth theatre.

Miss Rose is the kind of little sister that practically every fellow has had during that most painful period of the growing up process when one is all legs and arms, when one's voice is changing, and when puppy love has cast its agonizing spell about one.

What Jane does to her brother Willie, which part, by the way, is played with consummate art by Gregory Kelly—is plenty. How can a "man" who is almost old enough to shave and who is convinced that he must have a "neat suit" before he is another week older, stand so advantage before the new girl in town if he has an ominous hint of a little sister trailing at his heels all the time and blaring out unpleasant truths? He cannot show to advantage, of course, but it has remained for Miss Rose, as Jane, to show just how ridiculous he can be.

Miss Rose is 14 years old, but of very diminutive stature, and she doesn't seem to be a minute over the ten years that have been allotted to the pesty Jane.

New Musical Comedy.

Elizabeth Marbury is planning to produce next season another musical comedy by Philip Barthelme and Frank Tour, authors of "Girl of the Year," which Miss Marbury and the Shuberts are now presenting at the Bijou theatre. The locale of the new comedy is laid in the jungles of the Amazon South America.

Beattie McCoy, widow of Richard Harding Davis, has signed up for a number of weeks on the Keith vaudeville circuit in an elaborate dancing act in which she will be assisted by Paul Frawley.

Miss Edith Shannon has been engaged by Joseph Hart to play the leading role in "Suppressed Desires," the rights to which have been pur-

HOROSCOPE

Sunday, March 24, 1918.

THIS is a threatening and uncertain day, according to the reading of astrology. Uranus, Mercury and Mars are all adverse, until in the evening when Mercury changes to benefic aspect.

It would seem that great events in which the forces of the air take part are foreshadowed. These will furnish material for much writing, if the aspect of Mercury is interpreted aright. Uranus gives protection to spies and plotters during this configuration, and a discovery more startling than any that has been made will be published next month.

Uranus, while held to aid espionage, is also supposed to encourage carelessness on the part of the persons watched. During this configuration writings may be easily consulted by enemy agents, the stars declare.

This is not a favorable day for any important correspondence and is especially threatening for love letters, which will multiply and cause trouble.

Great service to the nation will be rendered by American artists of all sorts and women of the stage will develop many avenues of helpfulness.

The planets that guide the young continue to give promise of superb achievements. In the new order of things even the middle aged will be succeeded. This applies not only to the army and the navy, but to politics and statecraft.

There is a sign read as indicating danger of fever epidemics. As scourges of insects are foretold preparations for the work of extermination should be made on a large scale.

Persons whose birthdays it is should have avoidance and disappointments in the coming year. Travel or change will not be fortunate.

Children born on this day may be erratic, wayward and high strung, but very talented.—Copyright, 1918, by the McClure Newspaper Syndicate.

Monday, March 25, 1918.

During the busy hours of this day the sun rules strongly for good.

It is a day under which to push all important affairs, to start new undertakings and to perfect large organizations.

The way is a propitious one for seeking political support or for establishing affiliations or connections.

Under this direction there may be a tendency for the powerful to dictate and the weak to submit.

This government of the stars is held to precede a wide spread demand for change in the personnel of civil and military organizations that aspires to much authority.

Jealousy and envy will cause internal difficulties in the United States, while international affairs demand unity and harmony, the stars declare.

Confidence is subject to a planetary guidance that may bring about many changes and warning is given that woman suffrage may be the cause of loss of prestige in more than one case.

As Venus is in a place presaging growth, increase of crime during the summer months is predicted. Murder will be more common than usual and women will be offended the victims.

The Luminaries and Mercury are in an aspect denoting many disasters to battleships, the lives of officers and the destruction of valuable property in course of transportation. Next month will be particularly dangerous.

Children born under a most malignant influence that will assure the disintegration of the nation, the stars declare.

Violent scenes in Paris are respectively prophesied by astrologers.

Persons whose birthdays it is should beware of losses through expropriation.

The year may be an unsteady one. The young will court and marry.

Children born on this day may be sentimental and romantic, but the subjects of Aries often possess very subtle gifts of a high order.—Copyright, 1918, by McClure Newspaper Syndicate.

by the German emperor for submarine crews that have survived three undersea expeditions is believed to be destined not so much as a reward for successful achievement as a stimulus and encouragement to submarine crews to persist in their unequal combat with the British and American navies.

The four American soldiers who have been sentenced to death for sleeping while on sentry duty will obtain demerit from president Wilson if the women of Ohio can do anything for the many of the women's clubs have appealed to the president on behalf of these men.

British Destroy Half Of German Submarines Around Islands, Claim

London, Eng., March 23.—The German navy has never attempted to challenge or contradict the statement of Sir Eric Geddes that between 50 and 55 percent of the submarine operating around the British Isles since the beginning of the war have been destroyed.

The percentage at the present moment, the Associated Press is informed, is even higher than the figure given by Sir Eric Geddes, and the new order of merit established

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UNCLE SAM BECOMES THEATRICAL MANAGER; PUTS COMPANY ON ROAD TO PLAY IN CAMPS



Government Players Carry Scenery Along, Including Farm and Orchard.

WASHINGTON, D. C., March 23.—With his desk piled high with war matters, railroad management, food distasteful, fuel and light propositions and countless other matters of exceptional importance, Uncle Sam has taken an added duty.

He has become a theatrical manager.

The government has actually taken over the "Turn to the Right" comedy, formed a Liberty theater circuit and is now engaged in providing clean, first class entertainment for its thousands of patriotic souls in training camps preparatory to going over the top.

A splendid company of actors—legitimate, experienced and capable, not amateurish—has practically volunteered its services solely to amuse the thousands of young men who propose to do their share in downing the Huns.

Many of these players seldom leave Broadway, and their weekly stipends when under Broadway contracts were far too high for consideration by the government. But this obstacle was brushed aside by the actors, who donated their services but the barest living wages while appearing on the "Smileage Circuit."

These players constitute what is known as "Smileage Company No. 1" and for a period of 16 weeks will produce a show for 10, 25 and 50 cents in Smileage coupons which could not be seen on Broadway for less than \$2.

The volunteer company of actors working on government pay includes Frank Bacon, of "The Fortune Hunter," and "Cinderella Man," etc., one of the best known and most lovable character actors in the country, to star next season in "Lightning." The new play he has written with Winchell Smith, Mr. Bacon will be seen in the role of the wily Deacon; Jessie Pringle, who has played mother roles throughout the country, will play

Ma' Bacon; Jason Roberts, of "The Country Boy," "Eccentric Ma" and "Turn to the Right" will play the young hero, Joe Bacon; Beatrice Nichols, fresh from her Australian tour in "The Boomerang," will play Elsie; Cecil Wright, from the New York cast of "The Boomerang," the female hero, Betty; Bessie Bacon, who has played in her father's companies, will have the role of Jennie; Carl Gerard and James L. Lane, the comedians, will play the crooks; Roy Bryant, also of comedy note in Broadway production, will play Sammie Martin; and the cast will also include Bernard Delaney, Frances Kennedy, George Thompson, L. Herschey, Harry Buchanan and George Spelein.

The company has been rehearsed under the direction of P. E. McCoy, stage manager of the original company of "Turn to the Right" who also rehearsed the Chicago company. He has volunteered his services and has made Smileage Company No. 1 an absolute duplicate "Turn to the Right."

Carries Farm and Cottage.

A 50 foot baggage car is required by the original New York company of "Turn to the Right" to accommodate the elaborate scenic equipment, including a farm and cottage, an orchard of peach trees, a pawn broker's shop, a kitchen, a well, and an automobile in action.

But the entire prologue and three acts of the Smileage production of the same play can be packed into the baggage car, and the scenery, fairly introducing a new era in road equipment for the theatrical producer.

The collapsible scenery is of canvas, the color masses stained with

aniline dyes instead of painted, the detail outlined in opaque colors, so that it can be readily folded without cracking. The canvas must be stretched and tacked on wooden battens and erected into sets at the beginning of each "week-end" of the camp. No piece of scenery or battens is longer than 14 feet, and each battens and section of canvas is carefully numbered so that the production may be erected with the greatest expedition.

When packed and ready for transportation the peach orchard can be put into a portmanteau; the Bacon cottage, a two-story house of fast light, can be packed into the kitchen cupboard, the largest single piece of furniture in the play, and the entire camp and John E. Hazzard, who is produced by Winchell Smith and John L. Golden and the announcement says it is given by the authors and producers free of all profits to the government.

The production is staged under the direction of P. E. McCoy and the announcement says that all male members of "Turn to the Right" company subject to draft have fulfilled all requirements exacted by the government.

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